

Folklore Of *Sang Sandiaka* Based On The Function Theory, Morphological Theory And Mythological Theory At *Depeha Village, Kubu Tambahan District*

¹Ni Nyoman Seri Astini, STIMI Handayani Pariwisata Denpasar

²I Nyoman Weda Kusuma, weda_kusuma@yahoo.com, Universitas Udayana

³I Nyoman Suarka, nyoman_suarka@unud.ac.id, Universitas Udayana

⁴I Wayan Suardiana, wyn_suardiana@unud.ac.id, Universitas Udayana

*Corresponding ¹Author: astiniseri@yahoo.com

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Abstract - This study aims to find the functions and ideologies of *Depeha Village* folklore entitled *Sang Sandiaka*. The focus of the problems to be studied in this study consists of three things; they are: (1) to find out the narrative structure of the folklore of *Sang Sandiaka*, (2) to find out the functions of the story, and (3) to find out the ideologies in it. The type of this study is qualitative. The theories used in this study are the morphological theory, the function theory and the mythological theory. The data were collected through documentation and interview. Thus the analysis started with a review of *Sang Sandiaka*'s story, then the narrative structure and the function as well as the meaning of the story, and the ideologies contained in it were presented. The results of this study showed that: (1) the story of *Sang Sandiaka* functions to remind the past, as non-formal education of the community and as the entertainment for the *Depeha Village* community, and (2) the ideologies which the folklore contain are the ideology of leadership and the ideology of social equality.

Keyword: Folklore, *Sang Sandiaka*, *Depeha Village*

1. Introduction

Kesusastraan, the Indonesian equivalent for the word *literature*, is adopted from from the Sanskrit language *sahstra* which means text containing instructions or guidelines. Of the many existing literary works, the Balinese literature is one form of the Balinese language empowerment as a means of expressing of the Balinese society, which has been passed down from generation to generation as a charm of the past wisdom. The oral literary work is classified into folklore, which has several forms; they are myths, legends, and fairy tales. Legend is told mainly for entertainment although many also describe the truth, contain lessons (morality), or even satires. The purpose of writing this dissertation in general is to present and preserve the Balinese literature itself, especially in the field of linguistics.

Folklore can be found in almost every area in the country. Folklore is one type of oral literary works expressed in local languages, which is until now still existing in most ethnic groups in Indonesia. The oral literary work (folklore) has a position and plays a very important role in supporting community. Not infrequently folklore in various regions or certain ethnic groups in Indonesia is used as a means of implementing religious traditions. That fact shows how important the meaning and function of folklore is for the lives of its people. (Weda Kusuma, 2002: 1)

Folklore as a nation's cultural heritage contains noble values including moral and ethical teachings, some of which are even used as guidance by the community to preserve the environment. Folklore research has several significances, in addition to being able to show the diversity of the richness of the nation's culture, it can also lead to mutual understanding of inter-ethnic life in Indonesia through the values reflected in the folklore. (Weda Kusuma, 2002: 1)

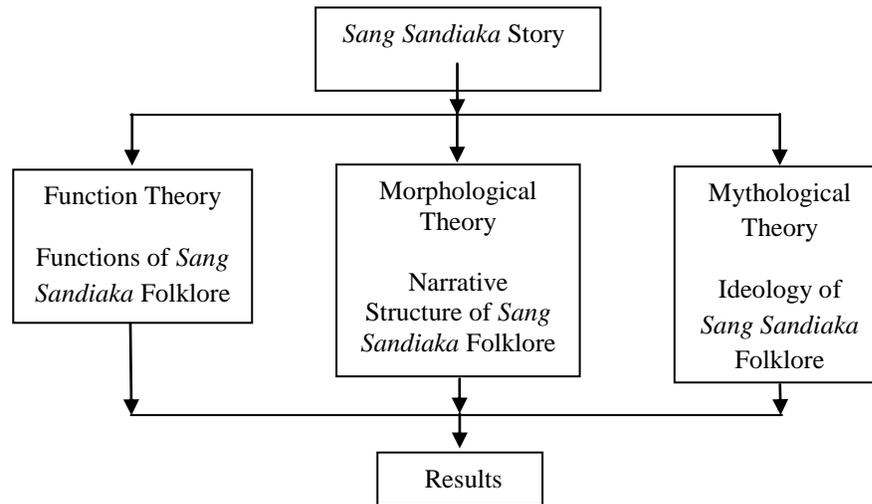
2. Research Model

Folklore is an anonymous story rooted in the primitive culture. If initially folklore is interpreted as a simple and primitive imagination to compile a story, then in the modern sense folklore will be the structure of the story itself. Barthes (2004: 152) states that folklore is a type of speech, everything can be a folktale as long as it is presented by a discourse.

Ideology, according to Destuut de Tracy (in Moeliono-Budianto, 2004: 128-130), is a collection of systemic concepts used as principles of opinion that provide direction and purpose for the survival of a person or group. Ideology is the ideal that many individuals want to achieve in society. Society supporting ideology usually spreads the ideology to its citizens.

Based on the concepts of folklore and ideology presented above, then in this study three theories were used to explain the structure of narrative, functions and find ideologies contained in the *Sang Sandiaka* story, namely (1) the morphological theory of folklore which was used to analyze the form of the *Sang Sandiaka* folklore narrative, (2) the folklore social function theory which was used to analyze the function of the *Sang Sandiaka* story, (3) mythological theory which was used to examine the ideologies in the *Sang Sandiaka* story.

The following is the research model applied in this study.



3. Reasearch Method

The method in this study is intended as a problem concerning the method used in technical research (Muhadjir, 2002: 3). Research on the folklore of *Sang Sandiaka* uses qualitative methods, namely the research procedures that produce descriptive data in the form of written words or verbal from people, notes about behavior and the meaning of observable elements of form.

The method used in this study is the ethnographic method that aims to broaden the purpose of a systematic description of the story, and to explore narratives in society and culture. The ethnographic study of holistic conception is the basis for morphological analysis covering the whole system of storytelling in society. The main concepts of ethnographic methods are storytellers, performance and context, so that they are the basis for traditional cultural narratives in verbal activities of individuals and social institutions.

The methods and data collection techniques used in this study were interview and documentary methods. Interviews are methods of collecting data by asking questions to informants through question and answer in face to face (Danandjaja, 1994: 102). It is also explained that the questioning techniques in interviews are categorized into two groups, namely (1) the structured interview and (2) the non-structured interview. In this study, the non-structured interview was conducted. The aim is to capture data about the opinions and views of informants about the story of *Sang Sandiaka*, especially concerning form, function, and textual and

contextual meaning. Meanwhile, the technique used to support the above method was the documentary method. The author used the listening media such as a video camera and other recording devices. The aim is to obtain a complete and comprehensive picture of the various verbal and nonverbal interactions that occur, including the recording of oral utterances.

3. Discussion and Results

3.1 Narrative Structure of the Story of Sang Sandiaka

The story of *Sang Sandiaka* is presented in Indonesian and is recounted by an informant named Ni Nyoman Armini. This story tells of a man named *Sang Sandiaka* who was so intelligent and proficient in various ways that it caused jealousy to the king in his country. This story is one of the cultural treasures spoken of from the village of Bulian. The main characters in this story are two people only, namely *Sang Sandiaka* and King Wanasaba referred to as *Anak Agung*. The other supporting characters make the story more interesting. The following are the results of the study of a number of characters, their characters and functions in the story.

Tabel 1: The Functions of the Seven Characters in the *Sang Sandiaka* Folklore

Characters	Figures	Function in Text
The Villain	The King Wanasaba (Anak Agung), Patih Cutet and Men Cetik	This Great Son is a king of a country called Wanasaba. This king is an authoritarian and arbitrary leader. His arbitrariness is reflected in his actions to kill a man named <i>Sang Sandiaka</i> because he is considered to have surpassed the dignity of himself as a king. The king feels jealous of <i>Sang</i>

Sandiaka because the person possesses intelligence, the intelligence and ingenuity above that of the average Wanasaba community in general. These advantages make *Sandiaka* famous in the kingdom. As the king is jealous, a character like *Sang Sandiaka* is a barrier to him, so a number of attempts are made to kill him by the king in order to get rid of him, but the king always fails, such as telling him to look for coconuts from trees where poisonous snakes have been placed, marrying *Sandiaka* with a murderer named *Men Cetik* from whose mouth a poisonous snake can get out, mobilizing troops to attack *Sang Sandika* directly, but all these efforts fail due to the ingenuity of *Sang*



Sandiaka.

Patih Cutet is a trusted person of King Wanasaba who is in charge of carrying out most of the king's orders, especially in the case of attempting to kill Sang Sandiaka.

Patih Cutet is the one who tells Sang Sandiaka to look for coconuts whose trees have been filled with poisonous snakes with the intention of injuring them. This

Patih also orders all village heads in his area to carry out strange tasks in order to lure Sang Sandiaka out of hiding, because only Sandiaka can do it.

The next antagonist is Men Cetik. This figure is a character from the king as a gift to the Sandiaka for marriage. This woman can be said to be

	<p>a contract killer, because she is able to remove a poisonous snake from her mouth to kill Sang Sandiaka.</p>
<p>The Donor</p>	<p>Biring Alit and Subandar</p> <p>Biring Alit is a woman known by Sang Sandiaka in the river as she travels. A small bulldozer offers home as well as a hiding place from the king of Wanasaba.</p> <p>Subandar is the father of Biring Alit. She also protects Sang Sandiaka at her home and welcomes her on arrival.</p>
<p>The Helper</p>	<p>Anonim and Sang Sandiaka</p> <p>This helper is never mentioned in the story of Sang Sandiaka. However, his services are great in warning Sang Sandiaka twice, so Sandiaka always escapes the attempts made to murder by the king. The first, this character warns Sang Sandiaka when he is ordered by Patih Cutet to</p>



	<p>look for coconuts, and the second he warns Sang Sandiaka when he is about to be married by a murderer woman named Men Cetik.</p> <p>The Sandiaka in a different event also emerges as a helper. The incident is when Biring Alit receives a letter of invitation from King Wanasaba for marriage. But he and his father Subandar are unhappy with the proposal, so Sang Sandiaka gives him a way for the king to cancel marrying Biring Alit by attaching the pig's intestines to the pubic Biring Alit to bring out an unpleasant odor so that the king fails his intention.</p>
<p>The Princess</p>	<p>Biring Alit</p> <p>Biring Alit is a woman who behaves well and has beautiful appearance. The author dares to</p>

		<p>assume that Biring Alit is beautiful in appearance because of the events of his favor by King Wanasaba. A woman who is favored by a king is generally beautiful because she will be made a concubine. Biring Alit is the one who offers the house to stay with Sang Sandiaka while wandering; in the end, he is married to Sang Sandiaka.</p>
<p>The Dispatcher</p>	<p>Patih Cutet</p>	<p>This character is a person who is always relied on by King Wanasaba (Great Son) especially to carry out his will to kill Sang Sandiaka. Every will of the king is always carried out and regulated by this chief minister. But, unfortunately, he is less clever than Sang Sandiaka so that every plan always fails.</p>
<p>The Hero</p>	<p>Sang Sandiaka</p>	<p>This character is a central one and acts as a hero.</p>

	Although in the story he only saves Biring Alit from King Wanasaba's proposal, and, in fact, he is the one who is helped more by "anonymous" from being murdered, but Sang Sandiaka's behavior is heroic and courageous in fighting the king's bad nature.
The False Hero	-

From the table above, it can be seen the characters and their functions in the story of Sang Sandiaka. The main character in this story is, of course, Sang Sandiaka as the protagonist, while his opponent, the king Wanasaba (Anak Agung) becomes an antagonist, and the others function as the supporting characters as a whole in building the story.

Almost all the characters in this story play an important role in every event that occurs. Maybe only the character Biring Alit's father named Subandar who is not told to play an important role in this story. In fact, in this story there is a character who plays a very important role but the name is not mentioned. The author calls it "anonymous". This "anonymous" character is someone who has saved Sang Sandiaka twice from an attempt to be assassinated by the king through early warnings, such as telling Sang Sandiaka to climb a coconut tree with a poisonous snake which was placed when he was instructed by the Prime Minister Cutet to pick coconuts, and also warning about the impending danger of a woman named Men Cetik. It is not clear which group comes from "this anonymous" character, whether he is a commoner or a member of the kingdom, whose role is certainly important in this regard. The story would be different if the Sandiaka were never warned by this "anonymous" person.



2.1 The Functions in Sang Sandiaka Folklore

As revealed by Harsojo (1988), that folklore is a belief system of a group of humans, which stands on a foundation that explains sacred stories related to the past. Folk stories also function as a way for people to try to remember something that happened before but how it really happened was forgotten. Folk stories in the original sense as ancient figures of speech are stories whose origins have been forgotten, but it turns out that in the present time folktales are considered true stories. Therefore, one of the functions of the Sang Sandiaka story is to commemorate past events. In the story of Sang Sandiaka, a kingdom called the Kingdom of Wanasaba is mentioned.

It is said that this Sang Sandiaka is a clever man from the land of Wanasaba led by a king named Anak Agung. Briefly, this story tells of Sang Sandiaka himself, where he is the target of the king's jealousy because Sang Sandiaka is considered to overstep the dignity of the king because of his intelligence and ingenuity. Many times the king attempts to assassinate Sang Sandiaka, but none has been successful; the result of his own actions causes the king to die.

If traced back, both in literature and digital search, this Wanasaba kingdom should be in the East Nusa Tenggara region, precisely in the East Lombok area, and not in the Buleleng area, Bali. Until now, the former kingdom area has become a village with the same name, Wanasaba village. If so, the Wanasaba kingdom that appears in the Sang Sandiaka story can be in the form of fiction or indeed refers to the kingdom of Wanasaba in East Lombok.

The next function of the Sang Sandiaka story is the function of education, namely the education of customs, norms, rules that apply in society. This is continuously studied and understood by all community members. The learning process depends on the level of what is learned because it covers several spheres of different environments. Vembrianto (1979: 133) says that to know the development of one's personality is not enough to be seen from school alone, but with the existence of cooperation that harmonizes harmony between family, school and society.

Another function is as people's entertainment. This story is often told by parents to their children and grandchildren to entertain their souls with inspiring stories that are genuine and close to their lives.

2.2 The Ideologies in Sang Sandiaka Folklore

Ideology is a systematic collection of ideas, basic ideas, and beliefs with the direction and goals to be achieved in the national life of a nation and country. The story of Sang Sandiaka contains the ideology of leadership. The ideology of leadership reflected in the story of Sang Sandiaka is the dictatorial leadership which relies on the absolute power of a king and tends to behave arbitrarily from Raja Wanasaba, his knight or noble group. King Wanasaba is described as a proud and greedy ruler. His conflict with his own people, namely Sang Sandiaka, begins because of envy; he feels rivaled by the intelligence and ingenuity of Sang Sandiaka. Even so, the attitude of the king is also reflected by the chief minister Patih Cutet. This story greatly reflects the social hierarchy in the royal era which is divided into four castes namely brahmana, knighthood, vassal, and *sudra* (the lowest caste)

Another ideology is the social equivalence ideology. The ideology of social equality is raised in the story of Sang Sandiaka. In this story it is taught that social equity is not only just about the caste, but also includes the same right under the law, security, being entitled to expressing opinions and gathering.

As has been previously known, the story of Sang Sandiaka is the story of a king who is jealous of his own people because he feels that his people humble his dignity and dignity as the king. This story is a special story in the feudalistic kingdom where the power of the king is absolutely absolute, no one can oppose him much more than the people; hence, the king's kindness and wisdom at that time has been greatly appreciated by all classes because generally the king is very touched by his own people.

The story of Sang Sandiaka shows a strong social hierarchy. The king and his regent want to kill people just because the king feels that his intelligence is surpassed by his people named Sang Sandiaka. No one can convict a king, unlike the republic system whose president can be arrested if he is found to violate the state law. That is the social ideological value raised in the story of Sang Sandiaka. The story reminds us that social equality in the kingdom era is very difficult to realize and starts to be grateful that the current Indonesian state system is far better than that in the royal era.

4. Conclusion

The conclusion of this study is that folklore as part of the treasure of national culture; Bali in particular has a variety of values in it in the form of the function of folklore itself and the ideology in it.

The story of Sang Sandiaka which is a folktale from Bulian Village also has various functions and ideologies in it. In the initial assessment, the narrative structure of this story is firstly examined using the morphological theory and describes it into the seven main characters involved in the story.

After describing the narrative structure, the functions of this Sang Sandiaka story are found. The functions found in the Sang Sandiaka story are remembering the past, serving as the non-formal education of the community in general and the Bulian Village in particular, and as entertainment.

The ideologies in this story are the ideology of leadership and the ideology of social equality. This is very relevant, considering that the story of Sang Sandiaka background is in the era of the kingdom. The attitude of the king to his people reflects the ideology of leadership, and the rules of the kingdom towards his people reflect social equality.

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